JOURNAL OF EDUCATION.

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EDITORIALS

Looking Ahead a Bit

Much space in the present issue is devoted to the general subject of Music in the Schools. The importance of musical instruction is not always recognized by educators. Herein will be found the creeds, reasonings and recommendations of several eminent authorities on school music.

The Journal is determined to keep up the pace which it set for itself in the September 3 and succeeding issues.

Many agreeable surprises are in store for our readers. We will hint of just two of them.

The first is a series of three remarkable editorials, starting next week with "What Is Our Unit of Thinking?"

Another outstanding article, soon to appear, will bear the title "The 'Wandering Jew' of Pedagogical Planet." Far be it from us to divulge at this moment what it is all about, or who wrote it. These secrets will be revealed in due season, possibly in our next issue.

The Psychology of the Mule

Let no one think that we underestimate the importance of psychology. We yield to no one in appreciation of the possibilities of psychology, or in the demonstrations of recent years, but there are different levels of service, just as there are four cylinder cars, six and eight cylinder cars; just as there are low grade Guernseys, high grade Guernseys, and pure breed. A low grade Guernsey is far above a mongrel, and a high grade is far above a low grade, but no one invests much money in any but pure-breed live stock.

Any psychology that deserves the name is better than no child study, than no knowledge of the mind, but it is a pedagogical crime to waste precious effort on low-grade or even high-grade, instead of pure-breed psychology.

We use the psychology of the mule because we prefer a homely illustration that cannot be forgotten to a classically pedagogical illustration that will not be remembered.

There are two outstanding facts about a mule that it is important that every one should know.

First, the mule has long ears, but that is no reason why students of educational psychology, or researchers should measure the length of

the ears of nine thousand mules, about one in a thousand, to get the median length of mules' ears. The uselessness of all this is apparent from the fact that a child of ten years can be told that he can tell a mule from a horse by the ears.

There has been great improvement in psychology and research, but there is still a lot of time and type wasted in getting "averages" and "medians" of facts that are self-evident.

Second. The mule is made to kick. It is the only live stock that is made for that express exercise. It is the only live stock that can straighten its legs up against its belly and straighten them out behind as though they were hung on hinges. This is, of course, behavioristic muleology or psychology.

It would be interesting to have researchers study the age at which mules begin to kick; how many years on the "average" mules kick with efficiency; to find the "median" kicks of 9,000 mules so as to estimate the activities of 9,000,000 mules.

But the only important thing about a mule's behavior is that when you see his legs straighten out along his belly you better get a safe distance away before they are unhinged.

In the home and school it is highly important in all behavioristic psychology that we know the symptoms of activity. We have been going far astray in our estimates of behavior. Goodness is not always goodness. When a little daughter runs to meet her father, takes his hand and steps along beside him in a way not customary, runs and gets his slippers, and in many ways shows her devotion, he wonders what she wants or how much she wants.

A frequently imprisoned man whose prison record places him at the head of all good prisoners, was asked why he couldn't be good out of prison. He answered that there is no object in being good out of prison; in prison, his sentence is shortened for good behavior. He has it down so systematically that he figures out just how many "hold-ups" he can stage in the time he saves by being good in prison. Behavioristic psychology has a noble record of service which it is in danger of losing by helping to free criminals of the worst sort.

Psychology must be constructively helpful in ways that make for progress that is vitalizing.

Interesting and Important

In view of the ease with which the "City Hall" often whines about the cost of the schools it is interesting to have the "City Hall" of a city of about 400,000 population investigated because of disclosure that operation and maintenance of the city hall and courthouse costs the city four times as much per square foot per year as does operation of the entire school system.

One hundred and one schools are maintained, heated and cleaned for twenty cents per square foot. Maintaining, heating and cleaning the city hall and courthouse, under the budget request, will cost eighty cents per square foot.

Alderman in the Bureau

L. R. Alderman leaves the educational work of the navy, which he has established so efficiently, and goes to the United States Bureau of Education with Dr. J. J. Tigert, in charge of adult education. No one is better fitted for this work by experience or in personality. He was an exceptionally fine county superintendent, Yamhill County, Oregon, when we first knew him. He was superintendent of city schools in McMinnville, the county seat; was state superintendent of Oregon when he made a brilliant national reputation. He resigned this office to accept the superintendency of Portland. He did noble service over-seas in educational work, and it was through this that he was selected to establish the navy educational department. Dr. Tigert has made an eminently wise appointment.

World Civics

The Edinburgh conference has one noteworthy achievement to its credit in setting in motion a vigorous world-wide crusade for the universal teaching of world civics.

Arthur W. Dunn of Washington, D.C., appointed at the San Francisco meeting, 1923, as chairman of a committee to consider the advisability of having world civics a part of the curriculum of the public schools of all countries, plans to have every educational association affiliated with the World Federation of Educational Associations present the claims of world civics to its members.

There will be a study of the organization and operation of government always in their relation to the conditions of the community life they are designed to serve. Mr. Dunn says: "More important than a knowledge of international law and of the mechanism by which governments deal with one another, is an understanding of the common interests and purposes and aspirations that exist among men in spite of the superficial differences that first strike the eye; and even an understanding of, and a friendly interest in, these very differences."

A Sample

A school system with 7,000 pupils stocked up with the following supplies for janitors: Fifteen barrels of soft soap weighing more than 7,500 pounds, 400 gallons of disinfectant, 14 gross of fumigators, 250 gallons of liquid soap, 130 cans of sweeping compound, 120 brooms, and 500 pounds of dust rags. Multiply this to meet the needs of schools with 20,000,000 children!

Appreciation of Appreciation

By A. E. WINSHIP

Who says that music teaching in the public schools is a fad? The man who would have denounced Galileo and Sir Isaac Newton, Watt, Stephenson and Fulton, Morse, Bell and Marconi as faddists.

Men sitting on the tail of progress and shouting "Whoa" have never for long delayed progress and they signify less today than ever before. They are merely amusing.

Why is it that music is not taught skilfully and artistically in every school and university in the land?

Because people do not appreciate its value. Because standardized educators do not appreciate that knowledge of music is scholastic. Men who pretend to stand for cultural education do not admit that music is even cultural.

The test of education is appreciation. "What a man thinketh in his heart, that is he." A man's life can rise no higher than his aspiration, and his aspiration will be no higher than his appreciation. A man at his highest is the appropriation in realization of his appreciation in idealization.

Appreciation is the real thing while aspiring to the ideal thing. Appreciation is good roads in Minnesota and Kentucky, while aspiring to walk the streets of gold in the new Jerusalem. Appreciation is clean windows and walls in your schoolhouse today while praying for a ticket to see the chalcedony and jasper, emeralds and pearls by and by.

Appreciation is always looking forward and not backward, always advances and never retreats, always enhances values. When stocks appreciate there is never a panic in sight.

Earth is heavenly to every man who is on the way to heaven. It is the other thing to the man who is on the way to the other place. Appreciation is the Kingdom of Heaven within you. The same sun that lifts the blade deepens the root. The same air that invigorates the leaves strengthens the roots.

You can pile chemical fertilizers inches deep about a plant, and it is as useless as sawdust until it is so dissolved that the rootlets can take it up, until the plant can appreciate it. The richest fertilizer has no virtue to the plant that cannot appreciate it. There is no appropriation without appreciation.

WHAT AND WHY IN MUSIC

Music is rhythm glorified. Life is rhythm and rhythm is life. Music is physical and intellectual life spiritualized.

Heaven is always portrayed as the superlative in music and art, in joy and beauty, in harmony and glory. And at the same time we are told that the Kingdom of Heaven is within us. It is now and here. If music and art make heaven up yonder they must be a foretaste of heaven here.

To teach vocation without science, domestic science without chemistry, architecture without art, engineering without mathematics would be no more tragic than to educate without the appreciation of music and art.

Music is as vital to education for domestic and social life as curved lines are in art. Vocational education is the straight line, music the line of beauty. Vocational education makes a lad handy; scholastics make him brainy; music and art may make him spiritual.

Music is vital as the multiplication table. Tears and smiles have their places, but tears without smiles lead to the asylum. Tears are for the relief of one's feelings in sorrow, but weep overlong and it leads to emotional dyspepsia, just as laughing overlong leads to hysteria. Music is the governor of the emotional engine, the regulator of the emotional system. It is as appropriate for the funeral as for the wedding, but it is different.

THE EDUCATION OF MUSIC

The difficulty is not so much that music is not everywhere taught as the lack of educational respect for it.

A quarter of a century ago we got music into the school system but rarely in the system. It has often been a cold plunge into an unappreciative educational atmosphere. A cold plunge is a good thing for a healthy reaction, but stay in too long and it means pneumonia, and music in the public school often has pneumonia resulting from remaining over-long in the coldness of intellectualism.

There is no higher intellectualism than the study of music, but it is purely the intellectualism of music and not the music of intellectualism.

Music can do much for scholasticism, but scholasticism can do little for music.

Music teachers make a fatal mistake when they try to play a second part to intellectualism.

Music is an exact science, but exact science is not music except in the case of the exact science of music.

Public school music will only come into its own where there is sufficient genius, art and personality in music teaching to produce results impossible in literature. You must teach music as no one on earth could teach the multiplication table, the rules of grammar, or the facts of geography.

The teaching of music and art must be appreciated as soulful, spiritual. Artistic teaching is as far above mere scholarship as a rainbow is above the passing cloud from which it is translated into a million beauties. There would have been no rainbow but

for that particular cloud, but there are millions of clouds that do not make rainbows. The sun knows just when to catch a passing cloud and glorify it, so music knows when and how to send a thrill through a human soul and glorify it.

Music is the thrill in education and not a frill on education.

There is more soul in music than in historical dates or agricultural statistics. It is more scholarly than equation of payments or a list of irregular verbs.

TEACHING MUSIC VS. TEACHING ABOUT MUSIC

We have had a lot of teaching of the science of music that carried no appreciation of music along with it.

To know the difference between long metre and short metre was indispensable to enter the Kingdom of Heaven, but to feel the dignity of the one and the swing of the other was of no earthly account. To appreciate musical facts has been a saving grace, but to feel music in your toes was damnation. To know music has been education, to feel music has been a sin.

We have glorified the slogan that we learn to do by doing, but have never even appreciated that we learn to know by knowing, and have never so much as suspected that we learn to feel by feeling.

A child learns to walk before he knows how to walk. A man of sixty has probably learned nothing about walking in fifty-nine of the sixty years. The first year he learned little of walking, the second year he probably spent most of his time in falling down and picking himself up, but that was the one year in his life that he learned to walk. The only virtue in the slogan that you learn to do by doing is that you learn to do by doing the thing that you are learning to do by doing while you are learning to do by doing it.

It is the same with knowing. One learns to know by knowing while he is learning to know by knowing. Oh, the sins committed in the name of memory, yes, and of habit!

It is the same with feeling as with doing and knowing. One learns to feel by feeling, but he is learning to feel by feeling only while he is learning to feel by feeling. To have learned to feel is like having had a good bath month before last.

There is just as much education in learning to appreciate music through the appreciation of music, as in learning the multiplication table by learning the multiplication table, or in learning to use a lathe by using of the lathe.

The art of appreciation is as distinct an art as the art of the artist.

THE ART OF APPRECIATION

There are few artistic tailors, milliners, or decorators, but there would be no artistic tailors, milliners, or decorators, if there were none but artistic tailors, milliners and decorators to appreciate their art.

Art for art's sake is lovely in the theory, as lovely as the Revelation of heaven with its gold, chalcedony, and jasper, but there will be no heaven with amethyst and emeralds unless one has stubbed his toes on country roads or slipped down on asphalt pavements, keeping a heavenly temper while he does it. There will be no art in tailoring or decorating that is not to please those who appreciate the artistic in gown and draperies.

I was at a dinner party in Seattle, when one of the number said: "Nat is a good sport. He has blown in $500 on my guarantee fund for Grand Opera next spring."

I probably looked the surprise I felt. "Yes," said Nat, "to keep Seattle on the map we must have Grand Opera. Those who appreciate it must have it. They'll either not live here at all, or they'll go to San Francisco or Chicago for it."

Public school music teaching is not primarily to make vocalists or instrumentalists. That is not America's great need. It is certainly not to teach all children the science of music. It is good business to tone up appreciation for good music.

Appreciation of real things is worth infinitely more than the echoing of traditions and artificialities.

Appreciation is one of America's present and greatest needs. We do not appreciate our officials, our master minds in commerce or industry, in oratory or pulpit. Appreciation of anybody seems to be a crime. Not a day passes but that the chief mission of the press is to magnify the unappreciation of somebody of somebody else.

We have reached a very strange condition of things when no one even appreciates himself. The most egotistical man or woman you know, the one who will praise himself and his deeds to the utmost to you, will commit suicide if left to himself long enough to have to appreciate himself all alone.

Educational virtue lies no longer in testing what is remembered but in what is appreciated, how it is appreciated and why.

Music offers the best field for learning art of appreciation by appreciating music.

If to appreciate is as educational as to execute, then it is as educational to give credit for appreciation as for the doing of things.

Where could comedy reach a higher plane, or a lower level, than in giving credit to an eighth grade girl, twelve years old, for stupidly devoting a whole evening to performing five long examples in partial payments and giving no credit to her brother who has been to a concert and comes home describing it elaborately and humming many a strain that he caught there.

Why not give educational credit for demonstrated appreciation of music, art, the drama, oratory and preaching? Isn't it more educational than a perfunctory recitation for two

minutes or less of some fact from a book half an hour after it was studied?

Whenever a student demonstrates his appreciation of anything worth appreciating, why not give him scholastic credit? And, if it was something that he thought of without your telling him to appreciate it, so much the better.

Oh, the absurdity of pretending that nothing that a child learns is of educational value unless it is something that we have told him to do, or learn, or appreciate!

Was it ever more true than now that to be mechanically minded is petrifying?

Was it ever more true than today that to be carnally minded is death, to be spiritually minded is life and peace?

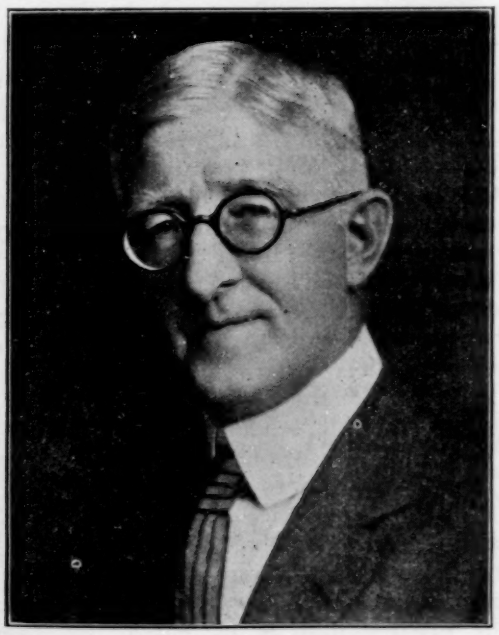
Teaching music and teaching art should be the biggest, broadest, brainiest and noblest of all teaching.

The Place of School Music

By EDWARD B. BIRGE

Indiana University, Bloomington, Indiana

If education is growth, as I believe it is, then public school music may be fairly said to deserve its increasing prominence in the curriculum. From the viewpoint of its emotional or intellectual potencies, its appreciation or sight reading possibilities, or its usefulness as vocational training, music is admittedly ministering to heart and mind of children and to a better social mindedness. Nor is this true only of our own day. In spite of its once narrow field, with singing and sight reading as its ultimate objectives, music nevertheless has always been an asset in our national school life. If this had not been so, it would have been pushed out long ago.



E. B. BIRGE

But measured by a backward glance of any middle-aged person to his school days of forty years ago, there has come an immense change both in school and out. This change is partly seen in a keener appreciation of musical values as a national good. We have taken music into our hearts as a people, and are not so self-conscious about hearing ourselves singing as we were twenty-five years ago, as witness the fact that the Rotary, Kiwanis and women's clubs are singing, and that church congregations are not letting their choirs do all their singing for them. In this respect, at least, our national life is healthier than it used to be; and we owe it to music.

And this state of things is good for music in the schools, for when men and women take to singing for enjoyment they will never allow any curtailment of its benefits to the growing child, much less allow its removal from the schools. And so one of the great changes in school music is that practically all the children are singing. The schools have, roughly speaking, passed through three epochs of singing, the first being a long period of hearty singing, with, I suspect, rather free and easy standards of voice quality and interpretation. During the next period singing was more or less side-tracked for note reading as an end in itself. The supervisory conscience was keenly sensitive to the knowledge side of music, resulting in a sort of slavery to the printed page. The boys revolted under this treatment, and many of them frankly said they hated music. Out of this we have emerged into the sunshine of singing and with definite standards of vocal technique. Moreover, we have learned how to make singing and note reading associate together as friends instead of enemies.

Another great change is in the enormous range of the school songs of today. In my boyhood the German and English folk song covered practically the whole field, with an occasional arrangement from Italian opera, but today the folk-song literature of the world is ours. Every nation has been made tributary to the needs of school music. Not only is this true of their folk songs, but of the music of their best composers. Furthermore, great fields of ballad, opera and oratorio music have been made available through skilled arrangements by American musicians. It would not be an overstatement to say that practically every suitable masterpiece of music

in the world is at the service of the school child today.

Another change and in an entirely different direction is the attention increasingly given to music appreciation as a study in itself. In my school days the word appreciation was in the dictionary with the same meaning as today, but it had no technical significance as we music supervisors are using it. Whenever the older generation of supervisors thought of appreciation they probably took for granted that it would look after itself. At any rate they allowed it to take care of itself. But the school specialists of today are seeing a great light. They see in the educated listener hitherto neglected, one of the major forces of music. They see that upon his interest and intelligence rests, as upon a firm foundation, the musical structure they are trying to build. Nothing in school affairs is more striking than the means used and the results already gained in this new study. Not only the phonograph and the player piano (the radio will surely, nay, is already being drawn upon), but music memory contests, visiting artists, church organists, and most significant of all the great orchestras all are being used as means of teaching children the art of listening to music. The children's programs specially prepared by our symphony orchestras are not only good educational policy, but good business; and the close attention and enthusiasm of thousands of children the country over at these concerts foretell unmistakably that soon every sizable city will have its own orchestra.

It is not difficult to see why music appreciation was so long in reaching the schoolroom. The means were not available because the phonograph and finished orchestra are a comparatively recent development. But it is more difficult to understand why another great change was so long in coming. I refer to the entrance into the schools of instrumental music —first into the high schools and now into the grades. The instruments of the orchestra have always been with us. Before organs were put into our churches, violins, double basses, clarionets and trombones were there in the choir loft and for a purpose. Probably it was the old idea that playing an instrument was only for the select few which for seventy-five years kept us from realizing the enormous educational material within our reach. It is within the present generation that we have realized that a boy playing a cornet or violin is a boy who is thoroughly alive. It is no task to get him interested in the printed page. He wants to learn to read music so he can play in a band or orchestra. But this is only the beginning of his growth. When he joins an orchestra he discovers that he is only one among many. He learns team work. All of his faculties are called into action. He must be prompt and regular at rehearsals and diligent in his home practice; he must watch the conductor, keep his place in his own score, listen with intelligence, come in on time and play his part, all for the sake of his orchestra. This is an education in itself. How true this assertion is we may glimpse when we try to calculate the number of high school bands and orchestras in the United States, ranging in number of players from twenty-five to one hundred. The total of such organizations must be somewhere between twenty-five hundred and five thousand.

The playing standards of instrumental ensembles are growing higher every year. State and national competitions are a factor in this as is the constant object lesson of the great professional orchestras. The fact that the boys and girls of Cleveland are instructed in instrumental playing by members of the Cleveland Symphony under their regular salary contracts is unique, but it gives point to the immense seriousness of instrumental instruction in our schools.

The keynote of the sweeping change in school music is the child as a community asset. It is music as a part of home and community life. It is not possible to select and point out all the forces which have brought this about. The great recitalists and leading composers and conductors of the world have repeatedly stated that America has become musically appreciative. Such a condition is the best possible foundation for school music, and without it music education would make slow progress. The National Federation of Music Clubs has been untiring in its advocacy of school music. Chambers of Commerce and similar bodies have been of practical and moral help especially in furthering bands and orchestras. Philanthropists like George Eastman have helped to show that, far from being faddish, music has a hard-headed, practical value. All these and many lesser factors have contributed to bring rapid recognition on a national scale to music education. But by far the greatest cause of it has been the work and influence of the Music Supervisors' National Conference, which, from a handful of delegates gathering at Keokuk hardly more than a decade ago, has grown into the largest body of the kind in the world. It is during this short period that school music has come into its own. The National Conference, through its simple machinery, its democratic atmosphere, its wise choice of leaders, its timely programs and the scholarly reports of its research council, has brought about in less than fifteen years an amount of progress in school music greater than in its entire previous history. Today music in the public schools of America has a serious purpose and a working ideal. The most comprehensive statement of its platform is that of one of the presidents of the National Conference to the effect that every boy and girl in America shall be offered at public expense the kind and amount of music education for which he is best fitted.

A Cure for Crime

By W. OTTO MIESSNER

Milwaukee, Wisconsin

The cost of crime in this country has reached the staggering total of ten billion dollars annually—one-seventh of our total annual income. More than double the cost of government, more than six times our total expenditure for education, crime represents a lamentable waste of energy, time and capital, and leaves in its wake thousands of ruined lives, wrecked homes and innocent victims. It is the one expenditure that shows nothing on the credit side of the ledger.

No one can read the current articles in the Saturday Evening Post by Richard Washburn Child on "The Great American Scandal" without feeling his share in the national responsibility for the deplorable state of affairs that makes this glorious country the leader in crime among civilized nations. The most alarming factor in this terrible situation is that the large majority of criminals are under age, and many of them are still in their teens. Mr. Child's inference, drawn from police officials in every part of the country, is that the American home life is breaking down. If that is true, then the indictment falls with equal weight upon the American school, for it is the public school that has charge of these young people for six hours or more each day.

W. OTTO MIESSNER

If the American school has failed to teach, along with its three R's, the essentials of right living, common decency and morals, then it has failed utterly. If it fails to develop the emotional life of pupils and to provide safe and sane outlets or media for emotional expression, then it fails to perform its highest mission. All other training is of little value if the children have not learned how to live while they have learned how to earn.

"Leisure Time is Crime Time," is an old saying. Certainly, crime is largely the result of misused leisure, of misdirected energy or of ignorance in one form or another. Furthermore, the criminal is almost wholly devoid of feeling. His emotional life either has lain dormant or it has sought expression in excitement and thrills that have eventually led him into paths of destruction. The schools have failed signally to promote those activities that develop the finer feelings and emotions, and to provide suitable media through which children might express themselves in their leisure hours.

Music is probably the finest medium for the expression of the emotions that appeals universally. Rightly taught, music simultaneously develops the finer emotions and provides the means for expressing them. Unfortunately, in many schools, this true mission of music has been held secondary while the sterner mechanistic phases of the art have usurped its nobler functions. Under such conditions children have grown to dislike music, or rather that which passed for music in the guise of dull exercises. Such malpractice of the art could not be expected to yield good fruit.

School music has too long confined itself to a procedure that has had power, rather than pleasure, for its aim. Skill must become the by-product of interest, love and appreciation, rather than the end in itself. School music must give the children something joyful to express and then make it possible for them to express it in their leisure time, outside of school, at home and in their own social environment. The only answer that public school music can give to this crying need of the hour is instrumental instruction in groups.

Few children are ever observed to sing their do re mi's or even their songs outside of the general music class. But, give the boys and girls musical instruments and teach them how to play them and you will find music in the homes and lives of these children. Neighborhood and Sunday School orchestras will be born. School orchestras will put a new spirit in the life of the school. The child will find a new medium for the expression of his emotional life. He will discover something new and interesting to occupy his leisure time. He will stay at home or play in ensemble groups with other children in his neighborhood. He will find less time for idle hands. In the words of Glenn Woods, "A boy who learns to blow a horn will not learn to blow a safe."

No plan for instrumental instruction is complete that does not include group instruction in piano playing. Piano instruction in classes

is most practical for several reasons. The piano is the universal instrument, because it can produce all three factors of music—rhythm, melody and harmony. Consequently, it most nearly satisfies the need for musical expression. None of the other solo instruments fully satisfy without a piano accompaniment. Pleasure in singing at home depends also on the presence of a piano and on a good accompanist. Furthermore, a larger number of homes already possess pianos than all the other instruments combined.

Reverting to criminal statistics, the records show that the large majority of criminals come from poor, squalid environments. Music has not reached these homes because of the excessive cost of private music lessons. In this land of democracy, where all other educational opportunity is free, the time surely has arrived when the chance to learn music shall be equally free to every child—as free as all other subjects. Very frequently the finest musical talents are discovered among the children of the very poor. Public school instrumental classes discover and develop these talents at a small fraction of the cost of private lessons. Many cities begin this work on a self-sustaining basis, the cost of the instruction being met by fees of ten or fifteen cents per lesson per child. Twenty children are taught at one time.

Mr. Child points out, moreover, that a rapidly increasing number of criminals is coming from well-to-do homes. Here it is not so much the lack of opportunity as the neglect of the children on the part of parents. Parents gad about, children are left to drift to determine their use of leisure for themselves. The automobile, the movies, social functions and a score of other interests are undermining and breaking up the home circle. The family life lacks focus. For such homes, music may become a central interest in which all can participate. A musical home means a happy, harmonious, united family.

Music for the masses is one answer to the growing toll of crime. Individual recreation is a tangible result of piano class instruction. Instead of begrudging taxation for education, the people should favor increased expenditures for those agencies of education and recreation that tend to minimize criminal tendencies. Music, as a powerful social and recreational force, deserves the heartiest encouragement in place of the grudging, feeble support it has heretofore received. Taxpayers will begin to realize the real values of public school music when their children begin to play at home the music they have learned at school.

Class piano instruction utilizes mass instruction method to enable the individual to spend his leisure time profitably. Most mass instruction in music, athletics, etc., demands masses for its enjoyment or application—viz, football, band practice, choral singing, etc., but piano instruction makes it possible for the individual to enjoy himself and spend his leisure time in ways that are a veritable anti-toxin for criminal instincts or tendencies. In the last analysis, crime is an individual problem; therefore, it needs an individual antidote.

"Music for Every Child—Every Child for Music," is the national slogan. But no slogan is worth much without action. This is the time for action. Education for right, sane, pleasurable living is the need of the hour. Leisure is a liability unless it offers opportunities for self-expression. Music, the universal art, is one of the mediums that our schools may conscientiously foster as a preventative if not, indeed, an absolute cure for crime.

Music as a Community Factor

By OSBOURNE McCONATHY

Evanston, Illinois

When in 1919 it was my privilege to serve the Music Supervisors' National Conference as its president, I endeavored to organize the program of the convention around a central thought. This thought was expressed in the following slogan: "Every child should be educated in music according to his natural capacities, at public expense, and his music studies should function in the life of the community." This statement involves the following considerations: First, a plan of study by which the natural talents and interests of each child may be determined; second, a differentiated course to meet the needs of individual children; third, organization of the music department so that in all respects it shall be responsible to the school authorities; fourth, a system of achievement tests by means of which the relationship of instruction to individual needs may be regulated; and fifth, organized measures for relating school music work with the community life.

Since this plan for the organization of public school music was proposed in the program as described above it has been my endeavor to work out in detail each of the five points enumerated. After these years of thorough experimental work I am more convinced than ever that our public school music must develop in general accordance with the plan here stated and that these ideas are susceptible of practical application to ordinary school conditions.

I believe that public school music is destined to contribute increasingly to the social as well

as artistic welfare of our people, and that it is the problem of all concerned with its administration and instruction to see that its full possibilities are made available to the children of our schools and through them to our American communities.

Musical Education Yesterday and Today

By ALBERT EDMUND BROWN
Ithaca Conservatory of Music

If we are to progress with the age in which we live and be prepared to meet changed conditions in the future, music in education must free itself from the antiquated standards of yesterday. We must conform to the standards of today and keep abreast of the changes which mean new standards for tomorrow.

To say that music differs from industry because it is an art and, therefore, not subject to

ALBERT EDMUND BROWN

changing standards, means that musical education will be limited in its scope and in its effect upon the minds of today which obviously are not the minds of yesterday.

A century ago ten miles an hour was a standard speed for ten miles of travel. But the locomotive, the bicycle, motorboat and airplane have increased that speed until today there are a number of standards varying from 20 to 200 miles an hour. What these will be a year hence no one now may tell. A hundred years ago the easiest and quickest way to harvest grain was with a cradle. This was standard equipment for grain in all places, under all conditions, except that which was growing in inaccessible places which only the sickle could reach. Today there are a number of standards of equipment for harvesting grain varying in accordance with conditions of the grain itself, the weather, terrain and so forth. When everything is favorable the standard is a machine that cuts and threshes the grain and places it in bags ready for the nearest or most distant markets. Such machines are driven by steam, gasoline or oil. What tomorrow's standard will be no one now foresees.

More than half a century ago Lowell Mason started teaching school music in Boston. The methods by which he proceeded in those days were exceedingly slow. There were such devices as "hand signs," "modulators," "charts" and divers paraphernalia we seldom hear of nowadays. Since then people have used the "time names" for the teaching of rhythms, and some years ago what is known as "sequential dictation" was used for the purpose of teaching children to read music. Many students quite familiar with such studies cannot read music at all today.

The field of music education has been filled with standards which have been superseded by direct inductive and productive standards. What the standards of public school music will be five years hence are not to be foretold today. But assuredly those who are using the standards of the last century are 'way behind the times!

For a great many years education for public school music has been largely dominated by persons interested in the sale of books. Summer school sessions have sprung up all over the country to exploit a certain series of texts. Today this situation is being eliminated. We are working by a different standard, ethical and otherwise. The more progressive teachers are dispensing with valueless pedagogical machinery tied up to a certain text material. They are unhampered in the use of any good text. They have freedom of selection to suit conditions as they find them and to keep abreast of times.

Has not the traveler a new standard of travel; the farmer a new standard for gathering wheat; has not the world a new standard for meeting the problems of the day? Why should the teacher of music adhere to old standards when all about him is evidence of new standards in every activity of life? Must he remain a mossback because a printed record says so? Antiquated systems of texts, like ancient newspapers, are curiosities but not the methods of today adapted to the viewpoints, thoughts and ideals of our present world.

An invaluable aid both to the establishment of standards and the adoption of them is, naturally, an understanding of just what is a standard. In brief it is that which is estab-

lished by investigation, experiment or authority as a reasonable attainable maximum of desirability. A modern course in public school music should, then, deal throughout the student's training with standards. Progress and efficiency are impossible without them. In order to become practical and efficient in the use of standards one should form certain habits by "doing."

Our students are asked to apply organization principles to their study. We recognize that it is possible, in fact quite probable, that many know all there is to know about theoretical musical science but they cannot learn to sing or play without practice.

One should form a clear mental picture of the task ahead. You may see yourself endowed with greater efficiency in the handling of classes, the teaching of music, the organization of work and the administration of schools, glee clubs, choruses and orchestras, yet unless you have found the easiest, quickest and best ways of doing all these things you have not found a standard. We emphasize this point; equip yourself with the mental picture just described, take up the study of your lesson plans (which are in themselves standards), the practice teaching, the chorus and orchestra work, and make a standard for yourself that shall lead you to greater fields of endeavor remembering that there are certain controlling factors in attaining those fields, such as:—

The demands made upon us today are greater than the demands made upon teachers of fifty years ago.

We have no more time nor energy than they.

To meet demands we must make short cuts.

To take short cuts requires knowledge and training.

The organization of the teaching of music is that principles can be deduced, thus making it a definite science.

Science is a short cut to knowledge and training.

In order to determine the best, easiest and quickest ways in the teaching of public school music you must set up standards.

Some standards are fixed; others are constantly changing.

There is no cause for bewilderment either in the number of steps necessary to attain standardization or in the number of so-called methods available. They may bewilder you, but however that may be there is no need for discouragement. A standard of organization will clear up the bewilderment. As a matter of record there are thousands of words in the English vocabulary all of them organized out of an alphabet of twenty-six letters. Organization according to a standard made possible the building of that vocabulary. At first you may not be able to grasp thoroughly the principles that underlie organization and administration, but finding a standard, have faith and out of that faith understanding will come.

The Why of School Music

By E. W. NEWTON
Boston

From my editorial window I look out on a vast army of young people who are fitting themselves for life. First comes the cultivation of a healthy body, for without it nothing avails much. And so we have gymnasiums, organized sports, directed playgrounds.

Next comes the cultivation of the intellect, in order that there may be a practical application of knowledge for the finer purposes of living. Formerly the term "education" denoted proficiency in languages, in science, in history, or in some other branch definitely intellectual. But fortunately in the last few years there has been a growing tendency to consider the cultivation and development of the artistic or spiritual nature of the child quite important and worthy serious attention. For leading educators have discovered that the schools are the workshops of our citizenship, and therefore if America is to have a strong body of citizens, it is an obligation of our great school system to provide an opportunity for the cultivation of the emotions which is proportionate to the opportunity for intellectual training.

Is it not true that a melodic fragment will recall a certain scene, a forgotten voice, an old-time experience? Indeed, the generations are linked together through songs, not through algebraic problems or grammatical rules of construction. These all have their places and must not be neglected. It is recognized, however, that beauty in all its forms stirs in us a feeling of being uplifted, and it is in order to awaken this quality of feeling that all beauty is cherished. The child has the capacity to respond to beauty, and the music period offers a great opportunity for the development of this capacity. This may be accomplished through actual performance, such as singing, or the child may have a broader experience in listening to music, for it is now an accepted fact that all pupils should be taught to listen as well as to perform.

In fact music appreciation may be regarded as the ultimate objective of all music education in our schools, for it is really the open door to great opportunities in the field of music. I do not mean music appreciation in the abstract; there should be no attempt to put

into the minds of the pupils something that is not there. I do contend that we should cultivate something that already exists, for almost everyone makes some pleasurable response to musical sounds if they have some definite rhythmic and melodic symmetry.

It is to be assumed that the degree of appreciation is dependent on the ability of the hearer to discriminate and listen intelligently. Technical training is not essential to a full enjoyment of beautiful music any more than it is necessary to a real appreciation of an artistic picture, a piece of sculpture, or an example of fine architecture. Neither is a real pleasure and satisfaction in beautiful music permitted only to the few who are specially educated in music, but all listeners can obtain some measure of gratification. Many of us are obliged to listen to music more frequently than was formerly the case, for aside from the concert program we have the phonograph and the radio, and we receive only fleeting impressions of the music thus presented; but if each of us had that amount of experience and education which is necessary to an adequate appreciation of the music which is rendered, our actual enjoyment would be keener and our valuation would be more acute.

The mind of the child is plastic and therefore in his early schoolroom experience he can begin to form certain listening habits quite easily. If he can come in contact with music that is attractive, if as he proceeds in his school course his attention can be directed toward certain definite elements that characterize the music which he hears, the power of discrimination will develop and a definite musical progress will result. To be specific, the child has an intuitive feeling for rhythm, for it is a universal element and present in many sounds beside music. Perhaps this is the reason why it is so quickly absorbed and appropriated by the child. If at the time this listening habit is forming the pupil can become acquainted with such children's classics as the "Soldiers' March," by Schumann, or the "Waltz," by Glazunov, in which rhythm is a characteristic element, the interest will be stimulated and the slight knowledge already obtained will prove an incentive to acquire more.

Perhaps one reason why more definite results in "listening to music" have not been realized heretofore is that music appreciation has been a thing apart from the regular singing or music period. Music appreciation should unfold normally from the everyday classroom experience in music, and should be developed as the natural outgrowth of song singing. It is only in this way that any practical and permanent effect may result.

The reason is twofold. The child has a certain limited musical repertoire, the songs he has learned to sing; and the very act of learning to sing these songs has been his first step in discriminative listening, for he has been obliged to listen while the teacher sang the song, and his own effort to match her tones has been his initial experience in definite listening. Then, too, he becomes familiar with one medium of musical expression, namely, the child voice—his own voice. If proper care is exercised to produce beautiful tones, a real cultural benefit will result. So through singing there comes to the child his first experience in Discriminative Listening—that is, the ability to match tones;

Cultural Effects—that is, the response to attractive tone quality and melodic charm.

In listening to instrumental music the child is confronted with two unknown quantities; the music itself, and the mediums through which it is presented. Now the great educational principle is: "Proceed from the known to the unknown"; and if we present unfamiliar music through an unfamiliar medium, we violate this principle and the results may prove disastrous; but if through songs which have become familiar in the regular singing period the pupil can become acquainted with the different mediums of expression, then he will be able to concentrate his attention on the new music when he hears it, and his understanding will contribute to his enjoyment.

We are all more or less like children in this matter of listening to music. We like to do the thing which we can do well; but when things are vague and we are perplexed as to what is expected of us, we find our interest less eager and our pleasure diminished.

I am not advocating "listening to music" as an end in itself. There are twenty-four hours in each day, which may be divided into three sections: eight hours for sleep, eight hours for work, and eight hours for leisure. When the child attains the age of citizenship his greatest danger will come in his hours of leisure, and here is where the citizen developed emotionally as well as intellectually, or in other words having intellectual development with an emotional stabilizer, becomes a credit to American citizenship.

We all know that a good citizen is one who is well balanced—that is, one who has an equal development of the intellect and the emotions; and this development should be offered to every boy and girl, not only to those who possess talent in some measure, but to those who may enjoy through hearing. That is one reason why leading educators are seeing the value of definite training in listening to music, for it is the rightful heritage of every boy and girl. It is the language for expressing those finer emotions which make us human, and none should be deprived of it. It is not possible to prophesy the result when leaders in national and educational life can so definitely perceive the efficacy of music as an emotional stabilizer and its influence in contributing to the elevation of American manhood that

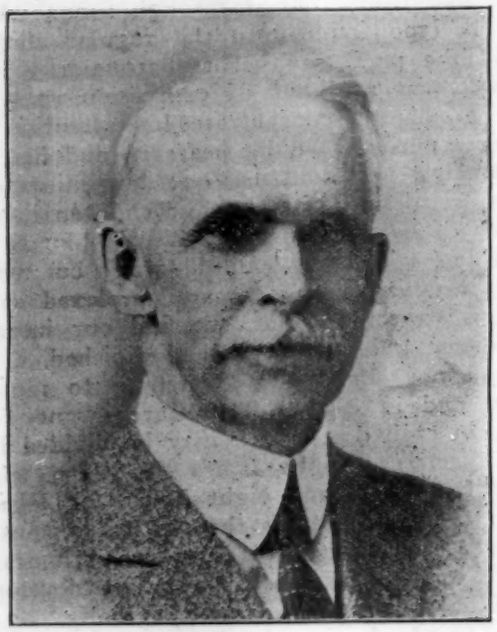
they are willing to give it its rightful place in the school curriculum and support it by encouragement and understanding. Then this vast group of young people can make real progress, which will ultimately result in a true musical democracy.

Music in Rural Schools

By CHARLES A. FULLERTON

Head of Department of Music, Iowa State Teachers College, Cedar Falls, Iowa

Thirty-five per cent. of the children in the United States are living on farms. Two-thirds of these are in one-room rural schools, the average membership of which is twenty. These children, isolated in small groups, have received very little benefit from the modern movement so well represented by the slogan of the Music Supervisors' National Conference, "Music for every child, and every child for music." They have received a small amount



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of attention in the form of written articles and speeches, but this absent treatment has done little for them up-to-date.

Last Spring at the Music Supervisors' National Conference in Kansas City, I learned that symphony concerts had been given to the children of the city almost free, and that the citizens of the city had, without expense to the children, carried them to and from the concerts in their automobiles. I had occasion to visit some of the rural schools in the vicinity of Kansas City at the time, and it is not necessary to state that within fifteen miles of where these concerts were given, I found boys and girls made of just as good material as the city children who, because of living on farms, were almost completely isolated from the means of musical culture. The Kansas City side of this comparison is rather extreme in that few cities furnish the children such opportunities. The rural school side of it, however, can be duplicated all over the country. We all believe that a nation can not long endure half slave and half free. There are some evidences that this nation, founded on the proposition that all men are created equal, can not long peacefully endure with such unequal opportunities for its growing citizens.

If a farmer living in the vicinity of Kansas City, who has been devoting his energies to raising food to supply the race became discouraged on account of unfavorable conditions and moved to the city, his children would be carried to the symphony concerts in an automobile even though their father had become a bootlegger. There is no reason why the children of the people who feed the race should be so discriminated against.

In making life more attractive, music is to be reckoned with. The hope of the children in the one-room schools is the sense of justice of the American people. Twenty states have already taken steps to so equalize taxation that the children living in remote districts will have a just share of the taxes spent upon their education. Ultimately the problem will be solved, but the present generation of rural school children are entitled to our interest. What these children need musically is to have music taken directly to them. And it should reach the children as art—real music—not as a jumble of rudiments or exercises for drill. Here is a challenge for us music teachers worthy of the finest artistic ideals and the best pedagogical judgment. It will provoke us to good works in our efforts to help rural children in music if we note the scientific progress that has been made in the farmers' interests in other lines. In the main, a pig born anywhere in the corn belt may rest assured that he will be well cared for. He not only has the Farm Bureau and the State Agricultural College back of him, but Washington, D.C., is ever on the alert to co-operate in his interest. The same is true of cows. To get the right balance in her rations is considered a worthy undertaking for scientists of the first rank. The farmers are also taught scientifically how to encourage crops and how to discourage weeds. All of this is as it should be, but what a tragedy to let the barnyard stock get so far ahead of the youngsters. What a tragedy to have weeds hunted from the farms, but leave them to flourish in the children's lives.

The best farmers are, some of them con-

sciously and some of them unconsciously, becoming scientifically minded. Some day the training of their boys and girls will be as scientifically conducted as their farm work.

No better field is offered anywhere for working out an ideal method for teaching music than in the one-room rural schools, where the moments are so precious and where the average teacher has had little musical training. It has been a hard struggle for music teachers to get away from the calculating, analytical, adultish procedure that prevailed for so long. The ease with which a child, left largely to himself, develops a talking vocabulary before entering school at the age of five is pedagogically amazing. Teachers have always profited by this self-education of the child, but have not always appreciated the significance of it. Educators will now agree that the teacher is to be congratulated who can do as well by a boy in educating him at any stage in his career as he has done by himself in acquiring a working vocabulary of, say, 1,000 words in the first five years of his life. He learned these words almost wholly by imitation. It is as natural for a child to learn music by imitation as it is to learn language. Imagine what would happen if a class of thirty children upon entering school at the age of five had been brought up on an island inhabited only by deaf mutes, so that they heard no words of language except what they improvised. The teacher who was to teach these children to read would have a problem on her hands corresponding to what the music teacher faces, for it is a well known fact that more than 50 per cent. of the five-year-old children on entering school are incapable of singing the simplest song.

The first thing that should happen to the child when he enters school, so far as music education is concerned, is to acquire an experience in rhythm and melody which corresponds to the working vocabulary he brings to school with him, and this experience is to be acquired by imitation. We must keep in mind that the imitative instinct in children works as faithfully in learning wrong forms of speech as in learning correct forms and in learning to sing songs badly as in learning to sing them well.

All successful musical training must include good ideals and technical accuracy. From my observation in the rural schools I am convinced that the only way in which the music work can be successfully done is to use a phonograph. Apart from reproducing the music for listening lessons the phonograph does three specific things. It furnishes the accurate ideal in both rhythm and melody by which the children's work may be checked; it develops accurate technical skill in the children when they participate successfully with the instrument, and it so motivates the music work that the teachers and the pupils generally have an enjoyable time during the music period. At first the part taken by the children must, of course, be extremely simple. They listen to a simple, attractive song, correctly sung, and then later participate by joining with the instrument in some of the very simplest parts of the song, and listen when the instrument sings alone the more difficult parts. In addition to training in melody and rhythm a scheme has been worked out for teaching the rudiments of music, making the various characters used in music, writing scales, etc., as a series of rhythmic tests. Instead of filling up the children's heads with information about the rudiments of music, the rudiments are in this way put into their spinal cords.

At the Iowa State Teachers College a course of study for one-room rural schools has been developed giving precise directions for every day in the week for the thirty-two weeks in the school year. And for every Friday in the thirty-two weeks there is a test standardized by the phonograph. The outstanding purpose of these tests is to reveal to the children what they can do—not what they cannot do. In all these tests the spirit of competition is utilized as in the various physical games. There is a double stimulus. Each pupil is competing with the instrument as well as with the other members of the class. The old pedagogical virtue of thoroughness which was the all-in-all in the mind of the school director of forty years ago when he hired a teacher is coming to the fore again in the form of tests and measurements in the various school subjects. A new day of thoroughness is upon us.

But how is this music to be delivered to the children? Writing articles is not sufficient. The rural school music problem is a rural school teacher problem. It is for the teachers colleges, the normal schools, county institutes, study centres, normal training classes to train the teachers thoroughly in the detailed courses of study that they are to use with the children, including the tests.

Experience covering a period of years in the Iowa State Teachers College has proven that the standardizing and motivating power of the phonograph is as effective in teachers' training classes as with children.

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Standards for the Grade Teacher

By EDWIN N. C. BARNES, Mus. Ed. D.
Washington, D. C.

THE WELL-ROUNDED TEACHER.

This is a day of specialists—specialists in science, art, law, business, education, etc. Perhaps we could not call the grade teacher a specialist. Is there, however, any one in education of whom more is demanded along an infinite variety of lines, than the grade teacher?

The man on the street, the professional artist, musician, the business man, and what-not would smile at the thought of the grade teacher being particularly well-rounded in matters of practical education, and yet how absolutely true it is that in order to be successful she must have a comprehensive grasp of many subjects, must be endowed with no mean talents, and must have training and teaching ability of a superior quality.

Sometimes I am almost ashamed to look her in the face when I know that I am adding very materially, by the demands of my department, to her already heavy load. To be sure, there are some grade teachers about whom I do not feel that way.

On the other hand we find a large per cent. of splendid teachers who are doing a fine, constructive work, not only in music, but also along all other lines.

We might divide the inadequate teachers into three groups:—

(a) Those who have no musical ability whatsoever.
(b) Those who have ability but have been unable to find opportunity for constructive study.
(c) Those who have no desire to "carry on" in the music work.

In the public schools, unfortunately, as in other lines of human endeavor, much of the work is done or attempted by the unfit.

THE INADEQUATE TEACHER

Let us consider our three classes of present-day inadequate teachers.

THE FIRST GROUP

There is not much we can do for those of the first class—those who have no musical ability whatever—except to help them as we can, by an exchange of work or a transfer to buildings having the platoon system. In the District of Columbia the situation is met by the teachers in question hiring an outside music coach to do their work. Many who later become assistant supervisors get their experience in that way. Last fall all such work was taken over by the director's office, and accredited coaches are now supplied to those who need them.

THE SECOND GROUP

The need of the second group, whose opportunities have been limited, may be met by late afternoon or Saturday morning courses in nearby colleges or conservatories; by work in summer schools or by courses with the local music superviser. They need the encouragement and inspiration which only the music supervisor can give. Most of the educational institutions in Washington offer late afternoon and evening classes on account of the thousands of government employees desirous of further study. George Washington University and the Washington College of Music, of whose School of Education the writer is dean, lead in presenting such opportunities to the government worker and the grade teacher. At Washington College of Music classes aggregating upwards of 100 in membership are somewhat filling this need.

THE THIRD GROUP

How to deal with the members of the third class—those who have no interest in the music program—is somewhat of a problem. Pennsylvania has met it by a law which requires all teachers to take certain music courses within a given period of years. This matter might be solved by the local superintendent demanding certain attainments, which if impossible to gain during the school year, would have to be met by attendance at summer sessions.

EDWIN N. C. BARNES

Of course, the best way, if the supervisor is equal to it, is to win such teachers to such a degree that they will be willing to make a worth-while effort, through study and application, to achieve success in all branches of their chosen profession.

PRESENT-DAY STANDARDS

It is difficult to set any definite standards for those teachers who are now in the field. In planning for future standards it may be of interest to know where our normal schools

stand at the present. Hence, with your permission, I shall present to you the results of a questionnaire sent to the departments of education of the forty-eight states of the Union.

TWO PERTINENT QUESTIONS

The two questions propounded were:—

1. Are students required to pass an entrance examination in singing?
2. Is ability to teach singing required for graduation?

Out of forty-eight states, forty-five answered. Of that forty-five just two—the state of Maryland and the state of Rhode Island—require an entrance examination in music.

To the second question—"Is ability to teach singing in the schools required for graduation?"—ten states and one district gave a definite affirmative: New Hampshire, Massachusetts, Pennsylvania, Rhode Island, Connecticut, New Jersey, Maryland, Kentucky, Wyoming, Nevada, and the District of Columbia.

Of the remainder, the line-up is as follows (twenty-two made no comment):—

Maine—Gives training in music—not required for graduation.

West Virginia—Reasonable amount of music work required.

North Carolina—Credit for music required.

Florida—Required of kindergarten and primary teachers for graduation.

Ohio—Three semester hours required. Some manage to substitute something else in place of music. The officer making this report writes: "We must watch this closely."

Indiana—Students take music as an unprepared subject.

Wisconsin—Primary teachers only are required to take music.

Michigan—Required to take music. "Of course monotones are excused."

Minnesota—Required as part of course.

Utah—Course in music methods required at state university. In a large block of Utah territory a teacher cannot secure a position unless she has definitely qualified in music.

Idaho—One term of music required.

Montana—Course in music required.

Oklahoma—Course in music required.

Not a very wonderful showing—nothing to excite a vast enthusiasm, but let us take heart and look toward the future.

Our standards for the future should then include:—

1. Some native musical talent or at least a love for music.
2. Average ability to sing in tune.
3. Cultivation of ability to sing simple music at sight.
4. A good ear.
5. If possible, major courses in music in the high school.

With persistent and consistent work toward these goals, especially in the high school, we may really set a worth-while standard. How much, how very much of the whole program lies in our own hands!

THE PROPHET'S VISION

No wonder the poet, contemplating the creation, wrote of the stars singing together and all the sons of God shouting for joy. The rhythmic forces of the Universe—the melodies of the birds and the winds in the trees—the harmonies of the happy brook, the roaring cataract, and the majestic waves of the mighty deep upon the shore—all are crying to us, bidding us join in the great symphony—crying to us for expression through humanity, Nature's highest type.

Surely America, with all her vast commercial, political, and social expansion, cannot afford to let her soul expansion fail to keep pace.

The dawn of a new era lights the sky. With the grade teacher possessed of some natural musical ability and grounded in the fundamentals—with supervisors, adequately prepared by our universities and conservatories, radiating a contagious enthusiasm—we may expect in coming generations a degree of culture and a community fellowship undreamed of in the past.

It is the high privilege of music educators to have a part in bringing to the western world this millennium in music education, this renaissance of art, which shall make gloriously true the prophecy of our own poet—"I hear America singing."

THE GRADE TEACHER OF THE FUTURE

The work of preparing the grade teacher of the future should be begun at latest in the high school.

The director of music, the high school music teacher should make it a business to help in the selecting of courses. How much of this kind of guidance is being given to the average boy and girl? They may appear self-sufficient, but that is only on the outside. Consider the maze in which they live, the tremendous struggle through which they are going in this changing period. They are struggling physically to find their sex development; mentally, to meet the demands of the school, the street, and the home; spiritually, to develop their ethical ideals and gain their spiritual balance. The music teacher is peculiarly fitted by temperament and profession to get close to the heart of these folks, learn their aspirations, and advise them. If this is not being accomplished then music is not really functioning.

Pupils planning to enter normal school should be urged to take all the music courses in the high school as a musical background for their normal work. The music department of the District of Columbia schools is seeking thus to guide its future teachers.

Pupils without average ability in singing,

music reading, and ear training should be discouraged from entering the grade teaching profession. I cannot conceive a more important function of music supervision than that of turning away from the work of the elementary schools poor material which is bound to come back all too soon upon the supervisor's hands.

Going from the high school to the normal the teacher-to-be should find another bar. No student should be admitted to the normal school who cannot sing in tune, read simple melodies at sight, or whose ear is defective. Once in the normal school it is hard to bar the pupils from graduation, and the normal director has to stretch the supervising conscience to graduate them. How much time and effort are lost which an entrance examination would have saved!

The Kindergarten-Primary Rhythmic Band

By GRACE DRYSDALE

Cambridge, Massachusetts

Whatever is to be the real musical value of the rhythmic band to the children in the kindergarten and lower primary grades there is absolutely no one who can claim that children do not enjoy every moment they respond to rhythm through the medium of the simple percussion instruments which make up the band.

There is nothing new in this group activity. Over ten years ago there was a well-organized rhythmic band in the kindergarten of the model school connected with the State Normal at North Adams, Mass., and it is possible that many teachers and supervisors know of bands throughout the country organized long before the one in North Adams.

Why, then, was the popularity of this activity, so much enjoyed by the children in the primary schools, retarded for so many years? It may have been because the instruments such as the cymbals, tambourines, and drums were so expensive that the average teacher could not finance the establishing of a band.

This led to creating substitutes for the instruments, and such an array of scarecrow makeshifts as found their way to the classroom and into the hands of little children. In this period of substitution, the triangle became a horseshoe; kettle covers took the place of tinkling cymbals, hat boxes and oatmeal containers for the rolling drum, babies' rattles for bells. The elusive tambourine escaped counterfeit, being too difficult to imitate.

During the past five years a few of the largest manufacturers of tympani in this country have become interested in making instruments for the rhythmic band. Today, every one of these simple, durable instruments is well within the limit of the smallest school's pocket-book; and if a teacher makes a careful selection each instrument is of miniature proportion and just the right size for little children to hold.

The matter of holding the instruments properly should be the first requisite. Bells must be durable as well as of good tone, avoiding those with definite pitch. The two-tongued bell with a strap seems the most satisfactory and is made so that the strap circles the hand below the knuckles with the bell resting against the first joint of the little finger.

The cymbal strap circles each hand somewhat as the bell strap, though the thumb and finger are used to hold the cymbal strap close to the cymbal.

The first position for the tambourine is with the head down, the thumb slides half way through the round hole in the rim and the four fingers close over the thumb. The jingles on the tambourine should be used much more often than the knock, and one finds only an exceptional child with a flexible wrist liberated enough to produce the continuous jingle which brings out the charm of the tambourine.

The sticks are about nine inches long and if made of maple give a snap to the band which no other instrument seems to have.

The jingle stick has a characteristic of the tambourine inasmuch as it has one pair of jingles and is capable of following difficult rhythms.

There are many more instruments suitable for the rhythmic band including the all important drum, the Chinese wood-block, sand blocks and clappers, which cannot have special mention at this time. Each one is important and necessary to a well-balanced band.

No instrument with pitch should have a place in the rhythmic band, and only such as make a sound when knocked, shaken or rubbed together should be used.

The harshest criticism heard of the band is that it is "noisy," and thereby hinders rather than encourages attentive listening. Most noisy bands are the product of inferior instruments or a lack of balance. To illustrate, a

group of twenty-nine players should divide the instruments somewhat in this proportion: Ten pairs sticks, six bells, six jingles, two triangles, two tambourines, and two sets of cymbals, one pair to crash together and the other pair to use singly for Chinese gong effects.

There is a future for the rhythmic band which I am sure must have been developed and put into practical use by some clever teacher throughout the country. Surely some of the thousands of teachers who have organized these bands have noticed that many of the instruments such as the drum, jingle, tambourine, and bells are capable of sounding the value of half, quarter, eighth and even sixteenth notes, while the cymbals, triangles, sticks and sand blocks sound only the value of the whole and half notes. There is a real music worth here if someone will only give it a little study and some classroom experimentation.

Careful listening is trained by the use of individual scores, which indicate where each player is to sound his instrument. Such scores are of a simple nature for very little children, and become more difficult for the third and fourth grades.

The whole group should participate in the band, for this is one of the early activities in which every one has a social obligation and plays not only for his own expression of joy but for all who participate.

The Usefulness of the School Operetta

By C. C. BIRCHARD

Boston

What a wonderful spirit is the spirit of make-believe! Have you ever been startled by the blood-curdling cry of a small make-believe Indian or wild animal, jumping out at you from some dark corner; or have you ever watched a four-year-old mother croon her make-believe babe to sleep? Have you ever been amused at the antics of some usually staid and dignified citizen of middle age at a costume party? Joy of self-expression, lack of self-consciousness, and love of good clean fun were evident in every motion. What a fine thing it would be for this hustling, bustling, work-a-day world of ours if this native but oft-concealed spirit of play could be kept alive! Add to the joy of make-believe, the joy of song, and the result is one of the finest known agencies for uniting diverse dispositions and temperaments in a spirit of peace and accord. This should be the function of the school operetta.

Kindergarten tots live much of the time in the land of imagination; but as they pass on from grade to grade, the more serious side of life is borne in upon them. But how they still love to be flowers, birds, gypsies, witches, fairies,—anything out of the ordinary! They dramatize many of their stories. Why not let them weave plots about some of their own every-day songs; or live in song and dialogue some of their favorite characters? Many operettas may be found which correlate with work in history, geography or English. Customs and living conditions in Holland will be remembered far longer by the child who has enacted a Dutch boy or girl, than by one who has not had this opportunity. Added zest is given to the children's enjoyment if they feel that they are giving pleasure to parents and friends, and perhaps earning the necessary funds for some long wanted schoolroom accessory.

In junior high schools those great bugbears, extreme diffidence and unsettled voices, are encountered, but these will largely be forgotten in the enthusiasm of the moment, especially if the boys and girls themselves share in the initiation and management of the project. Not all members of the class can be prima donnas or leading tenors, but as stage manager, business manager or property man, the less gifted lad can satisfy his secret longing to have some part in the proceedings.

In senior high schools either elaborate or simple productions of good operattas are valuable, and not alone for their artistic merit. The business management may be turned over to the students through the commercial department of the school; the art department is usually glad of an opportunity to display its talent in costume designing and poster making; members of the domestic arts department may display their cunning in costume making; and graceful dancers are often available from the department of physical education.

Correlation is the educational watchword of today. The school operetta affords ample opportunity, not only for the finest kind of self-expression, but for the finest kind of correlation between departments and individuals, which is, in itself, an example of the spirit of unity for which we work.

TREND OF THE TIMES

Franco-American Debt Parleys

Formal negotiations looking to the payment of the war debt of the French government to the United States commenced in Washington September 24. Finance Minister Caillaux of France and Secretary of the Treasury Mellon started out hopefully, but must have lost some of their optimism when a comparison of views showed a divergence of several billions. The American proposal is for a settlement along the lines of the British-American debt compact.

Minister Caillaux came to the United States with the confident expectation, he said, of re-embarking for the return voyage October 3 with matters satisfactorily adjusted. American newspapers have backed the President in his appeal for support to a reasonable and businesslike settlement. He decried the notion that our government intends to play the part of a Shylock. France's ability to pay would be taken into account, he said.

Gathering Data on Shenandoah Disaster

Naval investigators, in session at Lakehurst, N. J., learned various facts about the Shenandoah disaster of September 3 in which Commander Lansdowne and thirteen fellow members of the crew were killed. Two of the power units of the huge dirigible were in poor condition. Ten of the eighteen safety valves had been removed to aid in the economy of helium gas (which costs about five dollars a cubic meter, but is non-inflammable, while hydrogen costs less than one hundredth as much). Commander Lansdowne had protested to Admiral Eberle, his superior officer, against undertaking the journey to Minneapolis in early September, because of the likelihood of thunder storms. His objection was overruled.

President Deplores National Fire Loss

In endorsing the plan for a National Fire Prevention Week, to start October 4, President Coolidge called attention of his fellow countrymen to the prodigious waste, amounting to 15,000 lives and half a billion dollars, now taking place annually in the United States by reason of fires which are for the most part preventable. He declared that such a record warrants a sense of shame.

Leverhulme's Art to Be Auctioned in New York

Announcement has been made from London that the famous art collection of the late Lord Leverhulme will not be sold in London, as advertised, but will be shipped in its entirety to the Anderson Galleries in New York and there disposed of at auction in January. This is regarded in England as an alarming evidence of the power of American money. The soap manufacturer's treasures include rare furniture, tapestries and Oriental specimens, as well as paintings of great value.

New York City Guarded by Science

A new marvel of science now guards New York City. It is the sound ranging device by which the position of a vessel at sea can be accurately determined by under-water sound. Firing on a moving target, spotted only by sound, was conducted successfully by long range batteries. The wartime importance of this new device is inestimable because it is said to assure accurate firing on ships invisible to the eye. New experiments are constantly being made and in a few years the entire coast of the United States, is is thought, will be guarded by the perfected device.

New Gypsy Is Menace to Nation

A new gypsy race is being created out of the heart of America, the committee on families of the National Conference on Cathoiic Charities was told by experts in social work. Miss Louise McGuire of the National Catholic service school said that the cheap automobile was contributing greatly to this new style of gypsyhood. Considerable numbers of low standard families, she said, have taken to the roads in their cars and go from place to place ostensibly in search of work, but with no intention of settling down and with no home except a hastily erected tent. These families, she pointed out, live almost outside the pale of civilization, working when they have to, stealing whenever they get a chance, and continually violating the rights of their children. Their morals are of the lowest type possible.

The famous grapevine at Hampton Court Palace was viewed this summer by more than 200,000 visitors.

A Niagara Found in Brazil

A waterfall as great as Niagara in the midst of a barren desert was one of the sights seen by Mrs. Agnes Chase, botanist of the United States Herbarium, who just returned to the United States after seven months in the wilds of Brazil, says the Popular Science Monthly. Looking for peculiar species of grass, she went high into the eastern plateau, where the land has become a desert through over-grazing.

States Add 23,000 Miles of Highway

Twenty-three thousand miles of highways were built to grade or surfaced on the state systems in 1924, according to information collected by the bureau of public roads of the Department of Agriculture from the various state highway departments.

Roadside Crosses Effective Motor Warnings

In Ohio "white death crosses" are placed along the roadside by the State Highway Department to mark the spots where fatal accidents have occurred. These grim reminders serve as warnings of danger points. The Department hopes thus to make drivers feel the responsibility of their positions. It is said that the crosses have already reduced accidents at the spots where they are located. It was found that touring motorists seldom paid attention to the signs, "Steep hill ahead," but that the white crosses were more effective.

Airplanes Rout Boll Weevil in South

The Army airplane is beating the boll weevil. Representative Riley J. Wilson of Louisiana says his state will grow more cotton this year than it has done in any other twelve months in twenty years. The recent dry weather and the government airplane have made this possible. The cotton fields are "dusted" several times during the growing season by the airplanes. "In a few years," Representative Wilson added, "every community can combat the boll weevil, the greatest curse that ever struck the cotton planter."

The topaz derives its name from Topozos, an island in the Red Sea.

Maine to Harness Bay of Fundy Tides

A $100,000,000 project for harnessing the great tides of the Bay of Fundy so as to generate from 500,000 to 700,000 horsepower and supply electricity to the Eastern section of this country and Canada has been endorsed by the voters of Maine. Sanction of our government and of Canada's is now needed, for Fundy Bay is an international sheet of water. The plan, conceived by Dexter P. Cooper, builder of the Mississippi dam at Keokuk and associated with his brother, Hugh L. Cooper, in the building of the Muscle Shoals plant, would store up the waters in Passamaquoddy Bay, release them through turbines in a fifteen to twenty-foot drop into Cobscook Bay, and supply, it is estimated, 3,268,000,000 kilowatt hours a year, or four times the capacity of Muscle Shoals. The success of this plan would make Maine a great industrial state.

The idle acreage in the United States is estimated by the Department of Agriculture to be 25,000,000. There were 30,000 fewer farms under cultivation in 1924 than the year before. The use of cropped lands decreased at the same time to the extent of 1,200,000 acres.

Bay State Counts Its Population

Massachusetts has recently completed a state census, such as it takes every ten years, midway between federal censuses. The state has 4,144,959 inhabitants, an increase of 302,000 in five years. Gains are recorded for every county and for five-sixths of the cities and towns. Population of Boston proper is 781,525, but the forty-three cities and towns classed by the federal government as "Greater Boston" contain 1,921,284 persons. Half the people of Massachusetts live within forty-five minutes of the Hub by train.

Aliens' Influx Cut 68 Per Cent

The new immigration law has reduced by about sixty-eight per cent. the influx of foreigners to the United States, says an analysis of immigration statistics for 1924-25, made public by the National Industrial Conference Board. The statement also showed that many nationals of foreign countries are leaving the United States for their home shores. The total immigration, the report asserted, amounted to 294,314 for the year ending June 30, 1925, as compared with 706,896 during the preceding year, before the two per cent. quota went into effect. The deduction of aliens who left the country leaves a net immigration of 201,586 as compared with 630,107 in 1923-24.

French Museum Receipts Mount With Tourist Army

Last year more than 3,000,000 francs were paid by sightseers, of whom a great number were Americans, viewing the many museums, palaces and historical monuments in France. This year, with the entrance fees to museums augmented, the total is certain to run much higher. In 1924 the Louvre proved to be the most popular museum, collecting 442,528 francs, Versailles second with 238,059 francs.

Egg Fried on Ice Cake by Wireless

Cooking an egg over a cake of ice by wireless was one of the several demonstrations of mysterious radio power given at the radio World's Fair in New York City. The egg was placed on a frying pan on the ice. In a moment the pan became red hot through action of waves that penetrated through the ice. The egg soon was cooked to a turn. The trick was done through the so-called wireless lamp, the inventor of which also lit a bulb through a man's head.

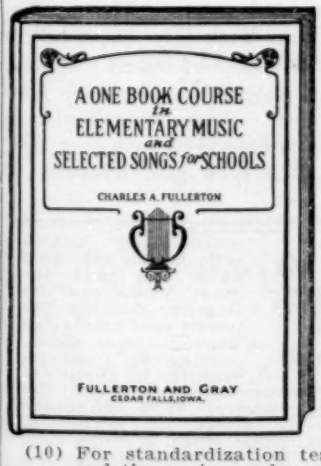
A New Song Book

by

CHARLES A. FULLERTON

Head of the Department of Music, Iowa State Teachers College, Cedar Falls, Iowa.

This book is compiled to serve the following purposes:



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(2) As a supplementary book for graded schools.
(3) As a textbook for seventh and eighth grades.
(4) As a song book for small high schools.
(5) As a textbook for normal school and college classes in elementary music.
(6) As a textbook for normal training classes.
(7) For county institutes.
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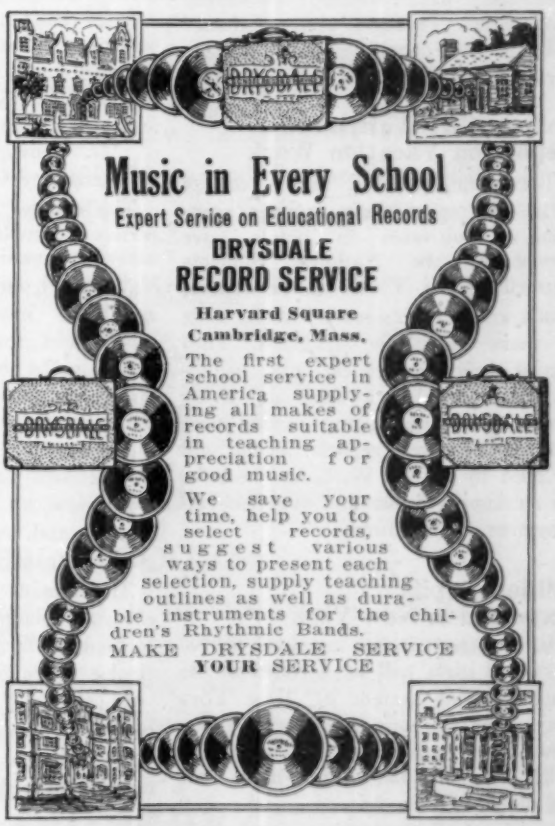
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EDUCATION IN ACTION

Nautical School Ends Cruise

When the Massachusetts Nautical Schoolship Nantucket arrived in Boston on September 21 from its annual cruise it had sailed 12,000 miles in the North and South Atlantic Oceans, about 3,500 miles being made under sail alone. Eleven ports were visited, nine of which were located on islands in the North Atlantic. During the cruise the cadets had an opportunity to work out in practice the theoretical instruction of the winter term. The cruise this year has been one of the most successful in the thirty-four years of the school.

Teachers in France Warned

M. De Monzie, Minister of Instruction in France, has directed that the rectors and inspectors of schools keep a close eye on instructors who might be utilizing their position to sow anti-militarist and Bolshevist ideas, according to a copyrighted article in the New York Times. Examples are cited of simple arithmetic problems worded in such a way as to be identified as veiled Bolshevist propaganda. Teachers who are found utilizing their positions in this manner will be immediately discharged.

College Girl Waitresses Report on Vacation Work

Three hundred and twenty college girls who spent their summer vacations as waitresses in hotels have turned into the National Students Council of the Y. W. C. A. reports which cover ninety-seven hotels, most of them in New England. They record their average earnings, including tips, at $11.50 a week and living expenses. Girls from twenty-three colleges rendered reports which will be used by the Y. W. C. A. to make up an approved list for vacation employment in the future.

Million Pupils Expected in New York

It is expected that nearly 1,000,000 boys and girls will be enrolled in the public school system of New York City when the new year begins. The number of pupils on September 10, 1924, was 979,462. Thirty-three new buildings will be opened on the first day of school, including three new high schools for boys. Minimum attendance of 800,000 is expected in elementary schools and of 131,000 in high schools.

Degree Courses in Public School Music

The Ithaca Institution of Public School Music, affiliated with the Ithaca Conservatory of Music at Ithaca, N. Y., now offers a four-year course for supervisors of vocal and instrumental music leading to the degree of bachelor of music (Mus. B). In addition to the professional and academic subjects that are already required in the three-year course there will be added a fourth year, which will include subjects of collegiate grade that have a direct bearing on music in education.

Unsurpassed opportunity for the study of band and orchestra is offered with special emphasis on school bands and orchestras. Patrick Conway of national fame as band master, with his assistants, is on this faculty together with other prominent teachers selected for their experience and ability with string and brass instruments.

The Ithaca Institution of Public School Music has always included private lessons in voice and piano in the regular course. The degree courses will also include private instruction in band and orchestral instruments with the added opportunity of playing daily throughout the junior and senior years under the direction of Mr. Conway in the concert band or Symphony Orchestra.

The courses are so arranged as to permit the student to major in regular music supervision in the grades and high school, and to minor in stringed and brass instruments; or, on the other hand, for an instrumentalist to major in the instrumental field minoring in the grade and supervisory work of music in the schools. In either case, the preparation of the student will be so adequate that he can go into the work equipped to supervise vocal and instrumental music from the primary grades through the high school.

The Ithaca Methods Courses are carefully planned so that all text material may be used instead of particular series of books.

Students of the Ithaca Institution of Public School Music also have the opportunity to study in practically every field with the world's best music teachers.

Albert Edmund Brown, the well-known baritone and authority on Music in Public Education, is the dean.

Railroad Offers Scholarships

Four full scholarships and eight half scholarships are being offered this year to railroad men by the New York, New Haven and Hartford Railroad. The scholarships are for courses at Northeastern University, New Haven, Conn., in railroad transportation and accounting and for transportation and engineering, the former requiring two years and the latter three.

Making Huge Map of United States

The government is now carrying to completion the largest and most comprehensive map of the United States. This map, when completed twenty years from now, will be an accurate topographical representation of every square inch of the vast territory that comprises the United States. It will be composed of 6,000 sections, and if placed together in one big pattern would cover more than an acre of ground. The total cast is estimated at $49,200,000. Work began on the survey for the map in 1879 and has progressed slowly, held back by lack of appropriations. Now, however, Congress has authorized the completion of the work and granted $950,000 for the survey in the first year. Airplanes will take a big part in this tremendous task.

Back Yard Entomology

Dr. Frank E. Lutz, curator of the department of entomology at the American Museum of Natural History in New York City, has a collection of 836 species of insects that were caught in the back yard of his New Jersey home. When his collection is complete he expects to have over 1,000 species. The back yard measures 75 by 200 feet.

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Rochester at Seventy-five

Phenomenal expansion is occurring at the University of Rochester at the close of three-quarters of a century of splendid usefulness. The recently published report of President Rush Rhees credits the generous loyalty of Rochester citizens and alumni for remarkable contributions to the plant and endowment funds. Because of the evident devotion of so many friends of the university, George Eastman, of kodak fame, has been moved to give a much larger sum to this institution than he would otherwise have allotted from the properties he is distributing. His total gifts to University of Rochester have now reached approximately $24,000,000.

Present plans call for moving the college for men to Oak Hill on the Genesee River, while leaving the older campus for use by the college for women. Besides the college of arts and sciences the Eastern school of music is fully organized and, including preparatory, special and summer courses, has had an enrollment of over 2,000 students during the past year. Schools of medicine and dentistry are soon to be established on foundations already laid down.

The seat of learning at Rochester has made a great and honorable name for itself by doing surpassingly well whatever it has undertaken. It has been fortunate in the services of great teachers—men who poured their lives into the training and inspiring of students. No doubt the university will continue, in its enlarged opportunity, to attract and hold such men upon its faculties.

Bible Study Approved in Tennessee

The Tennessee Board of Education at its meeting in June authorized the teaching of the Bible in all the schools, says the Tennessee Educational Bulletin. The following resolution was adopted on the motion of Governor Peay: "Resolved, That the Board of Education of Tennessee hereby approves the inclusion of the Bible in the curriculum of elective studies for which schools may give credit. To this end the commissioner of education is authorized to appoint a committee of five representatives of the Protestant, Catholic and Jewish faiths of our state, all of which have the Bible as the basis of their moral and spiritual instruction, to formulate a syllabus of Bible study and a plan for teaching same, which committee shall report as promptly as convenient to the State Board of Education for final approval of its recommendations."

Scholarships at Iowa State College

Business men and large organizations interested in the study of agriculture have offered ninety-nine scholarships of $110 each in Iowa State College to young men of Iowa, President R. A. Pearson has announced. It is planned to allot one scholarship to each county. They are good for boys who wish to enter the collegiate or non-collegiate classes at the college. In each county it is planned to have a committee make choice of the most deserving applicant.

Honor for Japanese Dentist

The honorary degree of doctor of laws was recently conferred in Tokio upon Dr. Morinosuke Chiwaki, president of Tokyo Dental College, by Loyola University of Chicago. It was the first time such a degree has been conferred upon a Japanese dental surgeon. Dr. Chiwaki, known as the "father of dentistry in Japan," received the degree in the presence of a large assemblage of Japanese and Americans. It was presented to him by the late American Ambassador, Edgar A. Bancroft.

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Mac—"What? I just loaned one $20 yesterday!"—Boys' Life.

Precept, Not Example

The professor had written on the back of a student's paper: "Please write more legibly."

The next day the student went to the desk and asked: "Professor, "What is that you wrote on the back of my theme?"

The Family Skeleton

The teacher was trying to elucidate the meaning of the word "recuperate" to one of the pupils.

"Now, Tommy," said she, "if your father worked hard all day he would be tired and worn out, wouldn't he?"

"Yes'm."

"Then when night comes and his work is over for the day, what does he do?"

"That's what mother wants to know."

Two of a Kind

When the circus came to town Pat had no money for a ticket. He offered his services to the circus manager for the price of admission. The manager said: "Pat, the lion died last night, and we saved his pelt. If you'll crawl into that till the show opens, you can see everything."

Pat got into the pelt and was led to the cage. As he was getting in he saw a huge Bengal tiger glowering at him from the farther end of the cage. "I'll not go into the cage with that terrible baste," he shouted.

Whereupon the "tiger" lifted up its head and said: "Come right in, Pat; I'm an Irishman, too."—Outlook.

Giving It a Chance

Agent—"When are you going to pay for that electric washer I sold you?"

Mrs. Subbub—"Pay for it? Why, you said that in a short time it would pay for itself!"—Stray Stories.

Book Said So

A teacher asked her class to write an essay on London. She was surprised to read the following in one attempt.

"The people of London are noted for their stupidity."

The young author was asked how he got that idea.

"Please, miss," was the reply, "It says in the textbook the population of London is very dense."—New York Globe.

Nature's Harmonies

"Oh, what heavenly music," exclaimed the fair summer boarder. "I didn't know you had jazz bands out here in the country."

"We ain't got no kind of a band," replied the farmer. "That noise you hear is pigs calling for their supper."—New York Sun.

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MEETINGS TO BE HELD

OCTOBER

10: Wyoming State Teachers Association, Casper. J. C. Knode, Laramie, Wyo.

14-17: National League of Compulsory Education Officials, Duluth, Minnesota. James R. Cannon, Providence, R. I.

15-16-17: Vermont State Teachers' Association Convention, Rutland, Vermont.

19: California Teachers Association, Northern Section, Sacramento. Charles C. Hughes, Sacramento, California.

22-24: West Tennessee Education Association, Memphis, S. L. Ragsdale, Humes High School, Memphis, Tennessee, president.

22-24: Indiana State Teachers Association, Indianapolis. Benjamin J. Burris, Muncie, Ind.

22-24: Utah Educational Association, Salt Lake City. J. T. Worlton, City and County Building, Salt Lake City.

28-31: Washington Education Association, Seattle, Tacoma and Yakima. W. H. Grayam, Puyallup, Wash.

29-30: All State Vocational Conference. Chicago. Adah Hess, Secretary. Board for Vocational Education, Springfield, Illinois.

29-30: Illinois State School Board Association, Decatur. W. B. Read, Peoria, Ill.

29-30-31: Montana Education Association; Dillon, Great Falls, Miles City. R. J. Cunningham, Executive Secretary, Helena; S. R. Logan, President, Hardin.

30-31: Illinois State Home Economics Meeting. University of Chicago, Illinois.

30: At Greenfield, Mass., Franklin County Teachers' Association.

29-31: Rhode Island Institute of Instruction, Providence. Clara E. Craig, Coll. of Ed., Providence, R.I.

NOVEMBER

5-6-7: Colorado Educational Association: Western Division, Grand Junction; Southern Division, Pueblo; Eastern Division, Denver. H. B. Smith, secretary, 520 Commonwealth Building, Denver, Colorado. Charles A. Lory, Fort Collins, Colo.

5: Wisconsin Association of Mathematics Teachers, Milwaukee. Wisconsin Association of Modern Foreign Language Teachers, Milwaukee, Mrs. Rove Buim, High School, Racine, Wis. Wisconsin Association of Vocational Schools, Milwaukee. A. G. McCreary, Beloit High School Building, Beloit.

5-6: Iowa Home Economics Association, Des Moines. Lillian G. Orr, 2019 Douglas street, Sioux City.

5-6: Kansas Association of Teachers of English, Kansas City. James R. Start. Kansas State Teachers College, Hays, Kans.

5-7: West Virginia State Education Association, Huntington, West Virginia, W. W. Trent, Secretary, Elkins, West Virginia.

5-7: Colorado Education Association, Denver. H. B. Smith, 520 Commonwealth Building, Denver, Colo.

5-7: Iowa Association of Teachers of English, Des Moines. A. Starbuck, Iowa State College, Ames, Iowa.

5-7: Iowa State Teachers Association, Des Moines. E. C. Lynn, Donnellson, Iowa.

5-7: Kansas State Teachers Association, Kansas City, Coffeyville, Emporia, Wichita, Dodge City, Salina. A. J. Stout, Topeka, Kans.

5-7: Minnesota Education Association, St. Paul. R. B. McLean, Teachers College, Moorhead, Minn.

5-7: Wisconsin Teachers Association, Milwaukee. A. G. McCreary, director of vocational education, Beloit, Wis.

6-7: Pennsylvania Association of Deans and Advisers of Women, Harrisburg. Laura H. Carnell, Temple University, Philadelphia, Pa.

6-7: Wisconsin Physical Education Association, Milwaukee. W. O. Clark, Racine, Wis.

7: College Entrance Examination Board, New York City. Mary E. Woolley, Mt. Holyoke College, S. Hadley, Mass.

9-10: National Association of State Universities in the United States of America, Chicago, Illinois. E. H. Lindley, University of Kansas, Lawrence, Kans.

10: Women's Educational and Industrial Union, Boston, Mass. Margaret McGill, 264 Boylston street, Boston, Mass.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of Journal of Education, published weekly at Boston, Mass., for October 1, 1925.

State of Masachusetts, County of Suffolk, ss.

Before me, a Justice of the Peace, in and for the state and county aforesaid, personally appeared A. W. Belding, who, having been duly sworn according to law, deposes and says that he is the Treasurer of the New England Publishing Co., and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, to wit:—

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:—

Publisher—New England Publishing Company, 6 Beacon street, Boston.

Editor—A. E. Winship, 46 Shepard street, Cambridge, Mass.

Associate Editor—A. W. Belding, 277 School street, Watertown, Mass.

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2. That the owners are:—

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ANSON W. BELDING,
Treasurer.

Sworn to and subscribed before me this 14th day of September, 1925.

ERNEST W. OSGOOD.

(My commission expires January 24, 1926.)

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